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Sullivan · Patience (1981)

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# PATIENCE

—OR.—

## Bunthorne's Bride.

A COMIC OPERA.

IN TWO ACTS.

**LIBRETTO**

BY  
**W. S. GILBERT**

**MUSIC**

BY  
**ARTHUR SULLIVAN**

Authors of "Pirates of Penzance," etc.

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# PATIENCE

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OR

## BUNTHORNE'S BRIDE

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A COMIC OPERA

---

*In Two Acts*

LIBRETTO BY

W. S. GILBERT

MUSIC BY

ARTHUR SULLIVAN

AUTHORS OF "TRIAL BY JURY," "THE SORCERER," "H. M. S. PINAFORE,"  
"THE PIRATES OF PENZANCE," ETC.

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# PATIENCE

OR

## BUNTHORNE'S BRIDE.

First produced at the Opera Comique, London, on Saturday, 28th April, 1881,  
under the Management of Mr. R. D'Oyly Carte.

### DRAMATIS PERSONÆ.

REGINALD BUNTHORNE,	- - - - -	A Fleshly Poet.
ARCHIBALD GROSVENOR,	- - - - -	An Idyllic Poet.
COLONEL CALVERLEY,	{	Officers of Dragoon Guards
MAJOR MURGATROYD,		
LIEUT. THE DUKE OF DUNSTABLE,		
BUNTHORNE'S SOLICITOR.		

### CHORUS OF DRAGOON GUARDS.

THE LADY ANGELA,	{	Rapturous Maidens.
THE LADY SAPHIR,		
THE LADY ELLA,		
THE LADY JANE,		
PATIENCE,	- - - - -	A Milkmaid.

### CHORUS OF MAIDENS.

ACT I.—Exterior of Castle Bunthorne.

ACT II.—A Glade.

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# PATIENCE

OR

## BUNTHORNE'S BRIDE.

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### ACT I.

**SCENE.**—*Exterior of Castle Bunthorne. Entrance to castle, L. 2d E., by drawbridge over moat. A rocky elevation R. Young ladies dressed in aesthetic draperies are grouped about the stage. They play on lutes, mandolins, etc. as they sing, and all are in the last stage of despair.*

**ANGELA, ELLA, and SAPHIR lead them.** JANE, a gaunt, formidable, portentous, black-haired, heavy-browed æsthetic, sits gloomily apart, with her back to audience, wrapt in grief.

#### CHORUS.

Twenty lovesick maidens we—  
Lovesick all against our will ;  
Twenty years hence we shall be  
Twenty lovesick maidens still !

#### SOLO.—ANGELA.

Love feeds on hope, they say, or love will die—

A.I.L. Ah, miserie !

Yet my love lives, although no hope have I—

A.I.L. Ah, miserie !

Alas, poor heart ! go hide thyself away—

To weeping concords tune thy roundelay—

A.I.L. Ah, miserie !

#### CHORUS.

All our love is all for one,

Yet that love he heedeth not ;

He is coy and cares for none ;

Sad and sorry is our lot !

Ah, miserie !

#### SOLO.—ELLA.

Go, breaking heart !

Go, dream of love requited !

Go, foolish heart !

Go, dream of lovers plighted !

Go, madcap heart !  
Go, dream of never waking,  
And in thy dream  
Forget that thou art breaking !

**ALL.** Ah, miserie !

**ELLA.** Forget that thou art breaking !

Twenty lovesick maidens we,  
And we die for love of thee !  
Twenty lovesick maidens we,  
Lovesick all against our will, etc.

**ANG.** There is a strange magic in this love of ours. Rivals as we all are in the affections of our Reginald, the very hopelessness of our love is a bond that binds us to one another.

**SAPH.** Jealousy is merged in misery. While he, the very cynosure of our eyes and hearts, remains icy, insensible, what have we to strive for ?

**ELLA.** The love of maidens is, to him, as interesting as the taxes.

**SAPH.** Would that it were ! He pays his taxes.

**ANG.** And cherishes the receipts. (*Enter LADY JANE.*)

**JANE.** (*Suddenly.*) Fools !

**ANG.** I beg your pardon ?

**JANE.** Fools and blind ! The man loves—wildly loves !

**ANG.** But whom ? None of us.

**JANE.** No, none of us. His weird fancy has lighted, for the nonce, on Patience, the village milkmaid.

**SAPH.** On Patience ? Oh, it cannot be !

**JANE.** Bah ! But yesterday I caught him in her dairy, eating fresh butter with a tablespoon. To-day he is not well.

**SAPH.** But Patience boasts that she has never loved—that love is, to her, a sealed book. Oh, he cannot be serious.

**JANE.** 'Tis but a passing fancy—'twill quickly wear away. (*Aside.*) Oh, Reginald, if you but knew what a wealth of golden love is waiting for you, stored up in this rugged old bosom of mine, the milkmaid's triumph would be short indeed. (*All sigh wearily.*)

(*PATIENCE appears on rock. She looks down with pity on the despondent ladies.*)

#### RECIT.

**PAT.** Still brooding on their mad infatuation !

I thank thee, Love, thou comest not to me ;  
Far happier I, free from thy ministrations,

Than dukes or duchesses who love can be !

**SAPH.** (*Looking up.*) 'Tis Patience, happy girl ! Loved by a poet !

PAT. Your pardon, ladies. I intrude upon you. (*Going.*)  
 ANG. Nay, pretty child, come hither. (*PATIENCE descends.*)

Is it true  
 That you have never loved ?

PAT. Most true indeed,  
 SOPRANOS. Most marvellous !  
 CONTRALTOS. And most deplorable !

**SONG.—PATIENCE.**

I cannot tell what this love may be  
 That cometh to all, but not to me.  
 It cannot be kind, as they'd imply,  
 Or why do these ladies sigh ?  
 It cannot be joy and rapture deep,  
 Or why do these gentle ladies weep ?  
 It cannot be blissful, as 'tis said,  
 Or why are their eyes so wondrous red ?  
     Though everywhere true love I see  
     A-coming to all, but not to me,  
 I cannot tell what this love may be !  
     For I am blithe and I am gay,  
     While they sit sighing night and day,  
     Think of the gulf 'twixt them and me,  
     Fal la la la !—and “Miserie !”

CHORUS. Yes, she is blithe, etc.

PAT. If love is a thorn, they show no wit  
 Who foolishly hug and foster it.  
 If love is a weed, how simple they  
 Who gather it day by day !  
 If love is a nettle that makes you smart,  
 Then why do you wear it next your heart ?  
 And if it be none of these, say I,  
 Ah ! why do you sit and sob and sigh ?  
     Though everywhere, etc.

CHORUS. For she is blithe, etc.

ANG. Ah, Patience, if you have never loved, you have never known true happiness ! (*All sigh, and JANE groans.*)

PAT. But the truly happy seem to have so much on their minds ! The truly happy never seem quite well.

JANE. There is a transcendentality of delirium, an acute accentuation of supremest ecstasy, which the earthy might easily mistake for indigestion. But it is *not* indigestion ; it is aesthetic transfiguration ! (*To the others.*) Enough of babble. Come !

PAT. But I have some news for you. The Thirty-fifth Dra

goon Guards have halted in the village, and are even now on their way to this very spot.

ANG. (*Contemptuously.*) The Thirty-fifth Dragoon Guards!

SAPH. They are fleshly men, of full habit.

ELLA. We care nothing for Dragoon Guards.

PAT. But, bless me, you were all in love with them a year ago!

SAPH. A year ago!

ANG. My poor child, you don't understand these things. A year ago they were very well in our eyes, but since then our tastes have been etherealized, our perceptions exalted. (*To others.*) Come! it is time to lift up our voices in morning carol to our Reginald. Let us to his door.

(*The ladies go off two and two, singing refrain of "Twenty lovesick maidens we," and accompanying themselves on harps and mandolins. PATIENCE watches them in surprise, and goes off up rock. March. Enter officers of Dragoon Guards from behind rock, led by MAJOR. They march round stage.*)

#### CHORUS OF DRAGOONS.

The soldiers of our Queen  
Are linked in friendly tether ;  
Upon the battle-scene  
They fight the foe together.  
There every mother's son  
Prepared to fight and fall is ;  
||: The enemy of one  
The enemy of all is ! :||

#### *Enter COLONEL.*

#### SONG.—COLONEL.

If you want a receipt for that popular mystery  
Known to the world as a Heavy Dragoon,  
Take all the remarkable people in history,  
Rattle them off to a popular tune.  
The pluck of Lord Nelson on board of the Victory ;  
Genius of Bismarck devising a plan ;  
The humor of Fielding (which sounds contradictory) ;  
Coolness of Paget about to trepan ;  
The science of Julien, the eminent musico ;  
Wit of Macaulay who wrote of Queen Anne ;  
The pathos of Paddy, as rendered by Boucicault ;  
Style of the Bishop of Sodor and Man ;  
The dash of a D'Orsay, divested of quackery ;  
Narrative powers of Dickens and Thackeray ;

Victor Emmanuel; peak-haunting Peveril;  
 Thomas Aquinas and Doctor Sacheverell;  
 Tupper and Tennyson; Daniel Defoe,  
 Anthony Trollope, and Mr. Guizot.—

Take of these elements all that is fusible,  
 Melt 'em all down in a pippin or crucible;  
 Set 'em to simmer, and take off the scum,  
 And a Heavy Dragoon is the residuum.

**CHORUS.** Yes! yes! yes! yes!  
 A Heavy Dragoon is the residuum!

**COL.** If you want a receipt for this soldier-like paragon,  
 Get at the wealth of the Czar (if you can);  
 The family pride of a Spaniard from Arragon;  
 Force of Mephisto pronouncing a ban;  
 A smack of Lord Waterford reckless and rollicky;  
 Swagger of Roderick, heading his clan;  
 The keen penetration of Paddington Pollaky;  
 Grace of an Odalisque on a divan;  
 The genius strategic of Caesar or Hannibal;  
 Skill of Sir Garnet in thrashing a cannibal;  
 Flavor of Hamlet; the Stranger, a touch of him;  
 Little of Manfred (but not very much of him);  
 Beadle of Burlington; Richardson's show;  
 Mr. Micawber and Madame Tussaud,—  
 Take of these elements all that is fusible,  
 Melt 'em all down in a pipkin or crucible;  
 Set 'em to simmer, and take off the scum,  
 And a Heavy Dragoon is the residuum!

**ALL.** Yes! yes! yes! yes!  
 A Heavy Dragoon is the residuum!

**COL.** Well, here we are on the scene of our former triumphs.  
 But where's the Duke?

(Enter DUKE, listlessly and in low spirits.)

**DUKE.** Here I am! (Sighs.)

**COL.** Come, cheer up! don't give way!

**DUKE.** Oh, for that, I'm as cheerful as a poor devil can be  
 expected to be who has the misfortune to be a duke with a  
 thousand a day!

**MAJ.** Humph! Most men would envy you!

**DUKE.** Envy me? Tell me, Major, are you fond of candy?

**MAJ.** Very!

**COL.** We are all fond of candy.

**ALL.** We are!

**DUKE.** Yes, and candy in moderation is a capital thing.

But to live on candy—candy for breakfast, candy for dinner, candy for tea—to have it supposed that you care for nothing *b* candy, and that you would consider yourself insulted if anything but candy were offered to you,—how would you like *that*?

COL. I can believe that, under those circumstances, even candy would become monotonous.

DUKE. For “candy” read flattery, adulation, and abject deference, carried to such a pitch that I began, at last, to think the man was born bent at an angle of forty-five degrees! Great Heavens! what is there to adulat in me? Am I particular intelligent, or remarkably studious, or excruciatingly witty, unusually accomplished, or exceptionally virtuous?

COL. You’re about as commonplace a young man as ever I saw.

ALL. You are!

DUKE. Exactly! that’s it, exactly! That describes me to T! Thank you all very much. Well, I couldn’t stand it any longer, so I joined this regiment. In the army, thought I, shall be occasionally snubbed, perhaps even bullied; who knows? The thought was rapture, and here I am.

COL. (*Looking off.*) And here are the ladies!

DUKE. But who is the gentleman with the long hair?

COL. I don’t know.

DUKE. He seems popular.

COL. He does seem popular.

(REGINALD BUNTHORNE enters, followed by ladies, two and ten singing and playing on harps as before. He is reading, a quite absorbed. He sees no one, but walks across stage, followed by ladies.)

(They take no notice of Dragoons, to the surprise and indignation of those Officers.)

#### CHORUS OF LADIES.

In a doleful train  
Two and two we walk all day:  
For we love in vain;  
None so sorrowful as they  
Who can only sigh and say,  
Woe is me, alackaday!

#### CHORUS OF DRAGOONS.

Now is not this ridiculous? and is not this preposterous?  
A thorough-paced absurdity? Explain it if you can.

Instead of rushing eagerly to cherish us and foster us,  
They all prefer this melancholy literary man.

Instead of slyly peering at us,  
Casting looks endearing at us,

Blushing at us, flushing at us, flirting with a fan,  
||: They're actually sneering at us, fleering at us, jeering at us!  
Pretty sort of treatment for a military man!  
Pretty sort of treatment for a military man! :||

**ANG.**      Mystic poet, hear our prayer!  
                Twenty lovesick maidens we—  
                Young and wealthy, dark and fair—  
                All of country family.  
                And we die for love of thee—  
                Twenty lovesick maidens we!  
**CHO.**      Yes, we die for love of thee, etc.

**BUN.** (*Aside, slyly.*) Though my book I seem to scan  
                In a rapt, ecstatic way,  
                Like a literary man  
                Who despises female clay,  
                I hear plainly all they say;  
                Twenty lovesick maidens they!

**OFFICERS.** (*To each other.*) He hears plainly, etc.  
**ELLA.**      Though so excellently wise,  
                For a moment mortal be;  
                Deign to raise thy purple eyes  
                From thy heart-drawn poesy.  
                Twenty lovesick maidens see—  
                Each is kneeling on her knee! (*All kneel.*)  
**CHO. OF LADIES.**      Twenty lovesick, etc.  
**BUN.** (*aside.*)      Though, as I remarked before,  
                Any one convinced would be  
                That some transcendental lore  
                Was monopolizing me,  
                Round the corner I can see  
                Each is kneeling on her knee!

**OFFICERS.** (*To each other.*) Round the corner, etc.

#### ENSEMBLE.

<b>OFFICERS.</b>	<b>LADIES.</b>	<b>BUN.</b> ( <i>Aside.</i> )
Now is not this rid- iculous, etc.	Mystic poet, hear our prayer, etc.	Though my book I seem to scan, etc.

**COL.** Angela, what is the meaning of this?

**ANG.** Oh, sir, leave us; our minds are but ill attuned to

MAJ. But what in the world has come over them all?

JANE. Bunthorne: *he* has come over us. He has come among us, and he has idealized us.

DUKE. Has he succeeded in idealizing *you*?

JANE. He has.

DUKE. Bravo, Bunthorne!

JANE. My eyes are open; I droop despairingly; I am soulfully intense; I am limp and I cling.

(During this BUNTHORNE is seen in all the agonies of composition  
The ladies are watching him intently as he writhes. At last he hits on the word he wants and writes it down. A general sense of relief.)

BUN. Finished! At last! Finished!

(He staggers, overcome with the mental strain, into arms of COLONEL. They fan him.)

COL. Are you better now?

BUN. Yes. Oh, it's you—I beg your pardon; I am better now. The poem is finished, and my soul had gone out into it. That was all; it was nothing worth mentioning. It occurs three times a day.—Ah, Patience! (Holds her hand; she seems frightened.)

ANG. Will it please you read it to us, sir? (All kneel.)

SAPH. This we supplicate.

BUN. (Tenderly to PATIENCE, whom he holds by the hand.) I will read it if you bid me!

PAT. (Much frightened.) If you like.

BUN. It is a wild, weird, fleshly thing, yet very tender, very yearning, very precious. It is called, "Oh, Hollow! Hollow Hollow!"

PAT. Is it a hunting-song?

BUN. A hunting-song? No, it is not a hunting-song. It is the wail of the poet's heart on discovering that everything is commonplace. To understand it, cling passionately to one another and think of faint lilies! (They do so as he recites.)

## OH, HOLLOW! HOLLOW! HOLLOW!

What time the poet hath hymned  
The writhing maid, lithe-limbed,  
Quivering on amaranthine asphodel,  
How can he paint her woes,  
Knowing, as well he knows,  
That all can be set right with calomel?

When from the poet's plinth  
The amorous wlowynth

How can he hymn their throes,  
Knowing, as well he knows,  
That they are only uncompounded pills?

Is it, and can it be,  
Nature hath this decree,  
"Nothing poetic in the world shall dwell"?  
Or that in all her works  
Something poetic lurks,  
Even in colocynth and calomel?  
I cannot tell.

ANG. How purely fragrant!

SAPH. How earnestly precious!

PAT. Well, it seems to me to be nonsense.

SAPH. Nonsense, yes, perhaps; but oh, what precious non-sense!

COL. This is all very well, but you seem to forget that you are engaged to us!

SAPH. It can never be. You are not Empyrean. You are not Della Cruscan. You are not even Early English. Oh, be Early English ere it is too late! (*Officers look at each other in astonishment.*)

JANE. (*Looking at uniform.*) Red and yellow! Primary colors! Oh, South Kensington!

DUKE. We didn't design our uniforms, but we don't see how they could be improved.

JANE. No, you wouldn't. Still, there is a cobwebby gray velvet, with a tender bloom like cold gravy, which, made Florentine fourteenth century, trimmed with Venetian leather and Spanish altar-lace, and surmounted with something Japanese—it matters not what—would at least be Early English!—Come, maidens! (*Exeunt ladies, singing refrain of "In a melancholy train."*)

DUKE. Gentlemen, this is an insult to the British uniform—

COL. A uniform that has been as successful in the courts of Venus as on the field of Mars!

#### SONG.—COLONEL.

When I first put this uniform on,  
I said as I looked in the glass,  
"It's one to a million  
That any civilian

My figure and form will surpass.  
Gold lace has a charm for the fair,  
And I've plenty of that, and to spare,

While a lover's professions,  
 When uttered in Hessians,  
 Are eloquent everywhere."  
 A fact that I counted upon  
 When I first put this uniform on !

#### CHORUS OF DRAGOONS.

By a simple coincidence few  
 Could ever have reckoned upon,  
 The same thing occurred to me too  
 When I first put this uniform on !

**COL.** I said, when I first put it on,  
 " It is plain to the veriest dunce  
     That every beauty  
     Will feel it her duty  
 To yield to its glamour at once.  
     They will see that I'm freely gold laced  
     In a uniform handsome and chaste."  
     But the peripatetics  
     Of long-haired æsthetics  
 Are very much more to their taste.  
     Which I never counted upon  
     When I first put this uniform on !

**CHO.** By a simple coincidence few, etc.

(*The Dragoons go off angrily, leaving BUNTHORNE on stage.*)

(*As soon as he is alone BUNTHORNE changes his manner and becomes intensely melodramatic.*)

#### RECIT. AND SONG.—BUNTHORNE.

Am I alone  
 And unobserved ? I am !  
 Then let me own  
 I'm an æsthetic sham !  
 This air severe  
 Is but a mere  
 Veneer !  
 This cynic smile  
 Is but a wile  
 Of guile !  
 This costume chaste  
 Is but good taste  
 Misplaced !

Let me confess !  
**A languid love for lilies does not blight me ;**  
**Lank limbs and haggard cheeks do not delight me ;**  
 I do not care for dirty greens  
     By any means ;  
 I do not long for all one sees  
     That's Japanese ;  
 I am not fond of uttering platitudes  
     In stained-glass attitudes.  
 In short, my mediævalism's affectation,  
 Born of a morbid love of admiration !

SONG.

If you're eager for to shine in the high aesthetic line as a man  
     of culture rare,  
 You must get up all the germs of the transcendental terms, and  
     plant them everywhere ;  
 You must lie upon the daisies and discourse in novel phrases of  
     your complicated state of mind ;  
 The meaning doesn't matter if it's only idle chatter of a trans-  
     scendental kind.  
     And every one will say  
         As you walk your mystic way,  
 " If this young man expresses himself in terms too deep for me,  
 Why, what a very singularly deep young man this deep young  
     man must be ! "

Be eloquent in praise of the very dull old days which have long  
     since passed away,  
 And convince 'em, if you can, that the reign of good Queen  
     Anne was Culture's palmiest day.  
 Of course you will pooh-pooh whatever may be fresh and new,  
     and declare it crude and mean.  
 For Art stopped short in the cultivated court of the Empress  
     Josephine.

And every one will say,  
     As you walk your mystic way,  
 " If that's not good enough for him which is good enough for me,  
 Why, what a very cultivated kind of youth this kind of youth  
     must be ! "

Then a sentimental passion of a vegetable fashion must excite  
     your languid spleen—  
 An attachment à la Plato for a bashful young potato or a not-  
     too-French French bean !

Though the Philistines may jostle, you will rank as an apostle  
in the high æsthetic band  
If you walk down Piccadilly with a poppy or a lily in your  
medieval hand.

And every one will say,  
As you walk your flowery way,

"If he's content with a vegetable love which would certainly  
not suit me,  
Why, what a most particularly pure young man this pure young  
man must be!"

*(At the end of his song PATIENCE enters. He sees her.)*

BUN. Ah! Patience, come hither. I am pleased with thee. The bitter-hearted one, who finds all else hollow, is pleased with thee. For you are not hollow. *Are you?*

PAT. No, thank you, I have dined. I beg your pardon—I interrupt you.

BUN. Life is made up of interruptions. The tortured soul, yearning for solitude, writhes under them. Oh, but my heart is a-weary! Oh, I am a cursed thing! Don't go.

PAT. Really, I'm very sorry—

BUN. Tell me, girl, do you ever yearn?

PAT. (*Misunderstanding him.*) I earn my living.

BUN. (*Impatiently.*) No, no! Do you know what it is to be heart-hungry? Do you know what it is to yearn for the Indefinable, and yet to be brought face to face daily with the multiplication-table? Do you know what it is to seek oceans, and to find puddles?—to long for whirlwinds, and to have to do the best you can with the bellows? That's my case. Oh, I am a cursed thing!

PAT. If you please, I don't understand you; you frighten me.

BUN. Don't be frightened; it's only poetry.

PAT. If that's poetry, I don't like poetry.

BUN. (*Eagerly.*) Don't you?—(*Aside.*) Can I trust her?—(*Aloud.*) Patience, you don't like poetry. Well, between you and me, I don't like poetry. Its hollow, unsubstantial, unsatisfactory. What's the use of yearning for Elysian Fields when you know you can't get 'em, and would only let 'em out on building leases when you had 'em?

PAT. Sir, I—

BUN. Don't go. Patience, I have long loved you. Let me tell you a secret. I am not as bilious as I look. If you like I will cut my hair. There is more innocent fun within me

than a casual spectator would imagine. You have never seen me frolicsome. Be a good girl—a very good girl—and you shall. If you want touch-and-go jocularity, this is the shop for it.

PAT. Sir, I will speak plainly. In the matter of love I am untaught; I have never loved but my great-aunt. But I am quite certain that, under any circumstances, I couldn't possibly love you.

BUN. Oh, you think not?

PAT. I'm quite sure of it—quite sure—quite.

BUN. (*Releasing her.*) Very good. Life is henceforth a blank. I have only to ask that you will not abuse my confidence: though *you* despise me, I am extremely popular with the other young ladies.

PAT. I only ask that you will leave me and never renew the subject.

BUN. Broken-hearted and desolate, I go. (*Recites.*)

Oh to be wafted away,

From this black Aceldama of sorrow,

Where the dust of an earthy to-day

Is the earth of a dusty to-morrow!

A little thing of my own. I call it "Heart-Foam." I shall not publish it. Farewell!

[*Exit BUNTHORNE.*

PAT. What on earth does it all mean? Why does he love me? Why does he expect me to love him? He's not a relation! It frightens me!

*Enter ANGELA.*

ANG. Why, Patience, what is the matter?

PAT. Lady Angela, tell me two things. Firstly, what is this love that upsets everybody? and secondly, how is it to be distinguished from insanity?

ANG. Poor blind child! Oh forgive her, Eros! Why, love is of all passions the most essential! It is the embodiment of purity, the abstraction of refinement; it is the one unselfish emotion in this whirlpool of grasping greed!

PAT. Oh dear! oh! (*Beginning to cry.*)

ANG. Why are you crying?

PAT. To think that I have lived all these years without having experienced this ennobling and unselfish passion! Why, what a wicked girl I must be! For it is unselfish, isn't it?

**ANG.** Absolutely. Love that is tainted with selfishness is no love. Oh try, try, try to love! It really isn't difficult if you give your whole mind to it.

**PAT.** I'll set about it at once. I won't go to bed until I'm head over ears in love with somebody.

**ANG.** Noble girl! But is it possible that you have never loved anybody?

**PAT.** Yes: one.

**ANG.** Ah! Whom?

**PAT.** My great-aunt.

**ANG.** Your great-aunt don't count.

**PAT.** Then there's nobody. At least— No, nobody. Not since I was a baby. But *that* don't count.

**ANG.** I don't know; tell me all about it.

#### DUET.—PATIENCE AND ANGELA.

**PAT.** Long years ago—fourteen may be—  
When but a tiny babe of four,  
Another baby played with me,  
My elder by a year or more—  
A little child of beauty rare,  
With marvellous eyes and wondrous hair,  
Who, in my child-eyes, seemed to me  
All that a little child should be.

Ah, how we loved, that child and I!  
How pure our baby joy!  
How true our love!—and, by the by,  
*He was a little boy!*

**ANG.** Ah, old, old tale of Cupid's touch!  
I thought as much, I thought as much!  
*He was a little boy!*

**PAT.** (*Shocked.*) Pray, don't misconstrue what I say—  
Remember, pray—remember, pray,  
*He was a little boy!*

**ANG.** No doubt, yet, spite of all your pains,  
The interesting fact remains—  
*He was a little boy!*

**Ensemble.** { Ah, yes } in spite of all { my } pains, etc.  
{ No doubt } { her }

(At end of Duet exit ANGELA.)

**PAT.** It's perfectly appalling to think of the dreadful state I must be in! I had no idea that love was a duty. No wonder they all look so unhappy. Upon my word, I hardly like to associate with myself. I don't think I'm respectable. I'll go at once and fall in love with— (*Enter GROSVENOR.*) A stranger!

**DUET.—PATIENCE AND GROSVENOR.**

**GROS.** Prithee, pretty maiden—prithee tell me true—

(Hey, but I'm doleful, willow willow waly !)

Have you e'er a lover a-dangling after you?

Hey, willow waly O!

I would fain discover

If you have a lover?

Hey, willow waly O!

**PAT.** Gentle sir, my heart is frolicsome and free—

(Hey, but he's doleful, willow willow waly !)

Nobody I care for comes a-courturing me—

Hey, willow waly O!

Nobody I care for

Comes a-courturing—therefore,

Hey, willow waly O!

**GROS.** Prithee, pretty maiden, will you marry me?

(Hey, but I'm hopeful, willow willow waly !)

I may say, at once, I'm a man of propertee—

Hey, willow waly O!

Money, I despise it,

But many people prize it,

Hey, willow waly O!

**PAT.** Gentle sir, although to marry I design—

(Hey, but he's hopeful, willow willow waly !)

As yet I do not know you, and so I must decline—

Hey, willow waly O!

To other maidens go you—

As yet I do not know you,

Hey, willow waly O!

GROS. Patience! Can it be that you don't recognize me?

PAT. Recognize you? No, indeed I don't!

GROS. Have fifteen years so greatly changed me?

PAT. Fifteen years? What do you mean?

GROS. Have you forgotten the friend of your youth, your Archibald, your little playfellow? Oh, Chronos, Chronos! this is too bad of you!

PAT. Archibald! Is it possible? Why, let me look! It is! It is! It must be! Oh, how happy I am! I thought we should never meet again! And how you've grown!

GROS. Yes, Patience, I am much taller and much stouter than I was.

PAT. And how you've improved!

GROS. Yes, Patience, I am very beautiful! (*Sighs.*)

PAT. But surely that don't make you unhappy?

GROS. Yes, Patience. Gifted as I am with a beauty which probably has not its rival on earth, I am, nevertheless, utterly and completely miserable.

PAT. Oh, but why?

GROS. My child-love for you has never faded. Conceive, then, the horror of my situation when I tell you that it is my hideous destiny to be madly loved at first sight by every woman I come across!

PAT. But why do you make yourself so picturesque? Why not disguise yourself, disfigure yourself—anything to escape this persecution?

GROS. No, Patience, that may not be. These gifts, irksome as they are, were given to me for the enjoyment and delectation of my fellow-creatures. I am a trustee for beauty, and it is my duty to see that the conditions of my trust are faithfully discharged.

PAT. And you too are a poet.

GROS. Yes, I am the Apostle of Simplicity. I am called "Archibald the 'All Right'"—for I am infallible.

PAT. And is it possible that you condescend to love such a girl as I?

GROS. Yes, Patience; is it not strange? I have loved you with a Florentine fourteenth-century frenzy for full fifteen years!

PAT. Oh! marvellous! I have hitherto been deaf to the voice of love—I seem now to know what love is. It has been revealed to me: it is Archibald Grosvenor.

GROS. Yes, Patience, it is! (*Embrace.*)

PAT. (*As in a trance.*) We will never, never part!

GROS. We will live and die together!

PAT. I swear it!

GROS. We both swear it! (*Embrace.*)

PAT. (*Recoiling from him.*) But— Oh horror!

**GROS.** What's the matter?

**PAT.** Why, you are perfection! A source of endless ecstasy to all who know you!

**GROS.** I know I am. Well?

**PAT.** Then, bless my heart! there can be nothing unselfish in loving *you*!

**GROS.** Merciful powers! I never thought of that.

**PAT.** To monopolize those features on which all women love to linger!

**GROS.** Too true! Oh, fatal perfection! again you interfere between me and my happiness!

**PAT.** Oh, if you were but a thought less beautiful than you are!

**GROS.** Would that I were! but candor compels me to admit that I'm not.

**PAT.** Our duty is clear: we must part, and for ever!

**GROS.** Oh, misery! And yet I cannot question the propriety of your decision. Farewell, Patience!

**PAT.** Farewell, Archibald! But stay!

**GROS.** Yes, Patience?

**PAT.** Although I may not love *you*—for you are perfection there is nothing to prevent your loving me. I am plain, homely, unattractive.

**GROS.** Why, that's true.

**PAT.** The love of such a man as you for such a girl as I, must be unselfish!

**GROS.** Unselfishness itself!

#### DUET.—PATIENCE AND GROSVENOR.

**PAT.** Though to marry you would very selfish be.

**GROS.** Hey, but I'm doleful, willow willow waly!

**PAT.** You may all the same continue loving me.

**GROS.** Hey, willow waly O!

**BOTH.** All the world ignoring.

{ You } go on adoring.  
 { I'll }

Hey, willow waly O!

(*Exeunt despairingly in opposite directions.*)

(Enter BUNTHORNE, crowned with roses and hung about with garlands, and looking very miserable. He is led by ANGELA and SAPPHIRE (each of whom holds an end of the rose-garland by which he is bound), and followed by a procession of maidens. They are dancing classically, and playing on cymbals, double pipes, and other archaic instruments.)

#### CHORUS.

Let the merry cymbals sound,  
 Gayly pipe Pandean pleasure;

With a Daphnephoric bound  
 Tread a gay but classic measure.  
 Every heart with hope is beating,  
 For at this exciting meeting  
 Fickle Fortune will decide  
 Who shall be our Bunthorne's bride!

(Enter DRAGOONS, led by COLONEL, MAJOR, and DUKE. They are surprised at proceedings.)

CHORUS OF DRAGOONS.

Now tell us, we pray you,  
 Why thus you array you?  
 O poet, how say you?

What is it you've done?

**DUKE.** Of rite sacrificial,  
 By sentence judicial,  
 This seems the initial;  
 Then why don't you run?  
**COL.** They cannot have led you  
 To hang or behead you,  
 Nor may they all wed you,  
 Unfortunate one!

CHORUS OF DRAGOONS.

Then tell us, we pray you,  
 Why thus they array you?  
 O poet, how say you?

What is it you've done?

**ALL.** Yes, tell them, we pray you, etc.

RECIT.—BUNTHORNE.

Heart-broken at my Patience's barbarity,  
 By the advice of my solicitor (*introducing his Solicitor*),  
 In aid, in aid of a deserving charity,  
 I've put myself up to be raffled for!

**MAIDENS.** By the advice of his solicitor  
 He's put himself up to be raffled for!  
**DRAGOONS.** Oh, horror! urged by his solicitor,  
 He's put himself up to be raffled for!

**MAIDENS.** (*Kneeling.*) Oh, Heaven's blessing on his solicitor!  
**DRAGOONS.** A hideous curse on his solicitor!

**COL.** Stay, we implore you,  
 Before our hopes are blighted!  
 You see before you  
 The men to whom you're plighted!

## CHORUS OF DRAGOONS.

Stay, we implore you,  
Before our hopes are blighted!  
You see before you  
The men to whom you're plighted.

## SOLO.—DUKE.

Your maiden hearts, ah, do not steel  
To pity's eloquent appeal,  
Such conduct British soldiers feel.

(*Aside to Dragoons.*) Sigh, sigh, all sigh!

[*They all sigh.*

To foeman's steel we rarely see  
A British soldier bend the knee,  
Yet, one and all, they kneel to ye.

(*Aside to Dragoons.*) Kneel, kneel, all kneel!

[*They all kneel.*

Our soldiers very seldom cry  
And yet—they need not tell you why—  
A teardrop dews each martial eye.

(*Aside to Dragoons.*) Weep, weep, all weep!

[*They all weep.*

## ENSEMBLE.

Our soldiers very seldom cry  
And yet—I need not tell you why—  
A teardrop dews each manly eye.  
Weep, weep, all weep!

BUNTHORNE (*who has been impatient during this appeal.*)

Come, walk up, and purchase with avidity,  
Overcome your diffidence and natural timidity!  
Tickets for the raffle should be purchased with avidity;  
Put in half a guinea and a husband you may gain—  
Such a judge of blue and white and other kinds of pottery;

From early Oriental, down to modern terra-cotta-ry;  
Put in half a guinea, you may draw him in a lottery;  
Such an opportunity may not occur again.

CHORUS. Such a judge of blue and white, etc.

(*Maidens crowd up to purchase tickets. During this Dragoons dance in single file round stage to express their indifference.*)

DRAGOONS. We've been thrown over, we're aware,  
But we don't care, but we don't care!  
There's fish in the sea, no doubt of it,  
As good as ever came out of it;

And some day we shall get our share;  
So we don't care, so we don't care!

(During this the girls have been buying tickets. At last JANE presents herself. BUNTHORNE looks at her with aversion.)

## RECIT.

BUN. And are you going a ticket for to buy?  
JANE. (Surprised.) Most certainly I am; why should not I?  
BUN. (Aside.) Oh, Fortune, this is hard! (Aloud.)  
Blindfold your eyes;  
Two minutes will decide who wins the  
prize! (Girls blindfold themselves.)

## CHORUS OF MAIDENS.

Oh, Fortune, to my aching heart be kind;  
Like us, thou art blindfolded, but not blind! (Each uncovers one eye.)  
Just raise your bandage thus, that you may see,  
And give the prize, and give the prize to me! (They cover their eyes again.)

BUN. Come, Lady Jane, I pray you draw the first!  
JANE. (Joyfully.) He loves me best!  
BUN. (Aside.) I want to know the worst!

(JANE draws a paper, and is about to open it when PATIENCE enters. PATIENCE snatches paper from JANE and tears it up.)

PAT. Hold! Stay your hand!  
ALL. (Uncovering their eyes.) What means this interference?  
Of this bold girl I pray you make a clearance!  
JANE. Away with you, and to your milk-pails go!  
BUN. (Suddenly.) She wants a ticket! Take a dozen!  
PAT. No!

## SOLO.—PATIENCE.

If there be pardon in your breast  
For this poor penitent,  
Who, with remorseful thought oppress,  
Sincerely doth repent,—  
If you with one so lowly still  
Desire to be allied,  
Then you may take me if you will,  
For I will be your bride!

ALL. Oh, shameless one!  
Oh, boldfaced thing!  
Away you run—  
Go, take your wing  
You shameless one!  
You boldfaced thing!

BUN. How strong is love! For many and many a week  
 She's loved me fondly and has feared to speak;  
 But Nature, for restraint too mighty far,  
 Has burst the bonds of Art, and here we are!

PAT. No, Mr. Bunthorne, no; you're wrong again.  
 Permit me; I'll endeavor to explain!

### SONG.—PATIENCE.

True love must single-hearted be—

BUN. Exactly so!

PAT. From every selfish fancy free—

BUN. Exactly so!

PAT. No idle thought of gain or joy

A maiden's fancy should employ—

True love must be without alloy.

ALL. Exactly so!

PAT. Imposture to contempt must lead—

COL. Exactly so!

PAT. Blind vanity's dissension's seed—

MAJ. Exactly so!

PAT. It follows, then, a maiden who  
 Devotes herself to loving *you* (*indicating BUN*  
*THORNE*)

Is prompted by no selfish view—

DRAGOONS. Exactly so!

It's very clear the maiden who

Devotes herself to loving *you*

Is prompted by no selfish view—

BUN. (*Weekly.*) Exactly so!

SAPH. (*Taking BUNTHORNE aside.*) Are you resolved to wed  
 this shameless one?

ANG. Is there no chance for any other?

BUN. (*Decisively.*) None! (*Embraces PATIENCE.*)

(ANGELA, SAPHIR, and ELLA take COLONEL, DUKE, and MAJOR  
 down, while girls gaze fondly at other Officers.)

### SESTETTE.

I hear the soft note of the echoing voice  
 Of an old, old love, long dead;  
 It whispers my sorrowing heart, "Rejoice,  
 For the last sad tear is shed."

The pain that is all but a pleasure will change

For the pleasure that's all but pain,

And never, oh never, this heart will range

From that old, old love again! (*Girls embrace Officers.*)

CHO. Yes, the pain that is all, etc. (*Embrace.*)

(*As the Dragoons and Girls are embracing enter GROSVENOR, reading. He takes no notice of them, but comes slowly down, still reading. The girls are all strangely fascinated by him, and gradually withdraw from Hussars.*)

ANG. But who is this whose god-like grace  
Proclaims he comes of noble race?  
And who is this whose manly face  
Bears sorrow's interesting trace?

#### ENSEMBLE.—TUTTI.

Yes, who is this, etc.

GROS. I am a broken-hearted troubadour,  
Whose mind's æsthetic and whose tastes are pure!

ANG. Æsthetic! He is æsthetic!

GROS. Yes, yes, I am æsthetic  
And poetic!

ALL THE LADIES. Then we love you!

(*The girls leave Dragoons, and group, kneeling, around GROSVENOR. Fury of BUNTHORNE, who recognizes a rival.*)

HUSSARS. They love him! Horror!

BUN. and PAT. They love him! Horror!

GROS. They love me! Horror! horror! horror!

#### ENSEMBLE.—TUTTI.

##### GIRLS.

Oh list while we a love confess  
That words imperfectly express.  
Those shell-like ears, ah, do not

close

To blighted love's distracting  
woes!

Nor be distressed nor scandalized

If what we do is ill-advised,

Or we shall seek within the  
tomb

Relief from our appalling doom! Relief from my detested doom!

##### GROSVENOR.

Again my cursed comeliness  
Spreads hopeless anguish and  
distress.

Thine ears, O Fortune, do not  
close

To my intolerable woes!

Let me be hideous, undersized,  
Contemned, degraded, loathed,  
despised,

Or bid me seek within the  
tomb

## PATIENCE.

List, Reginald, while I confess  
 A love that's all unselfishness ;  
 That it's unselfish Goodness  
     knows ;  
 You won't dispute it, I suppose ;  
 For you are hideous, under-  
     sized,  
 And everything that I've de-  
     spised,  
 And I shall love you, I pre-  
     sume,  
 Until I sink into the tomb !

## BUN.

My jealousy I can't express ;  
 Their love they openly confess ;  
 His shell-like ear he does not  
     close  
 To their recital of their woes.  
 I'm more than angry and sur-  
     prised ;  
 I'm pained, and shocked, and  
     scandalized ;  
 But he shall meet a hideous  
     doom,  
 Prepared for him by—I know  
     whom !

## ACT DROP.

## ACT II.

**SCENE.—A glade.** A small sheet of water, C. Jane is discovered leaning on a huge double bass, upon which she presently accompanies herself.

**JANE.** The fickle crew have deserted Reginald and transferred their allegiance to his rival, and all, forsooth ! because he has glanced with passing favor on a puling milkmaid ! Fools ! Of that fancy he will soon weary, and then I, who alone am faithful to him, shall reap my reward. But do not dally too long, Reginald, for my charms are ripe, Reginald, and already they are decaying. Better secure me ere I have gone too far !

## RECIT.—JANE.

Sad is that woman's lot who year by year  
 Sees, one by one, her beauties disappear,  
 When Time, grown weary of her heart-drawn sighs,  
 Impatiently begins to "dim her eyes,"  
 Compelled, at last, in life's uncertain gloamings,  
 To wreath her wrinkled brow with well-saved "combing,"  
 Reduced, with rouge, lip-salve, and pearly gray,  
 To "make up" for lost time as best she may !

## SONG.—JANE.

Silvered is the raven hair,  
 Spreading is the parting straight,

Mottled the complexion fair,  
 Halting is the youthful gait ;  
 Hollow is the laughter free,  
 Spectacled the limpid eye ;  
 ||: Little will be left of me  
 In the coming bye and bye ! :||

Fading is the taper waist,  
 Shapeless grows the shapely limb,  
 And, although severely laced,  
 Spreading is the figure trim ;  
 Stouter than I used to be,  
 Still more corpulent grow I,  
 ||: There will be too much of me  
 In the coming bye and bye ! :||

(She shoulders her double bass, and exit L.)

(Enter GROSVENOR, followed by maidens, two and two, each playing on an archaic instrument, as in Act I. He is reading abstractedly, as BUNTHORNE did in Act I, and pays no attention to them. He sits R. C.)

*Chorus of Maidens.*

Turn, oh turn in this direction,  
 Shed, oh shed a gentle smile ;  
 With a glance of sad perfection  
 Our poor fainting hearts beguile !  
 Oh ! such eyes as maidens cherish  
 Let thy fond adorers gaze,  
 Or incontinently perish  
 In their all-consuming rays !

(He sits; they group around him.)

GROS. (*Aside.*) The old, old tale ! How rapturously these maidens love me, and how hopelessly ! Oh, Patience, Patience with the love of thee in my heart what have I for these poor mad maidens but an unvalued pity ? Alas ! they will die of hopeless love for me, as I shall die of hopeless love for thee !

ANG. Sir, will it please you to read to us ? (*Kneels.*)

GROS. (*Sighing.*) Yes, child, if you will. What shall I read ?

ANG. One of your own poems.

GROS. One of my own poems ? Better not, my child. *They* will not cure thee of thy love.

ELLA. Mr. Bunthorne used to read us a poem of his own every day.

SAPH. And, to do him justice, he read them extremely well.

**GROS.** Oh, did he so? Well, who am I that I should take upon myself to withhold my gifts from you? What am I but a trustee? Here is a decalet—a pure and simple thing, a very daisy; a babe might understand it. To appreciate it, it is not necessary to think of anything at all!

**ANG.** Let us think of nothing at all,

**GROSVENOR recites.**

Gentle Jane was as good as gold ;  
 She always did as she was told ;  
 She never spoke when her mouth was full,  
 Or caught blue-bottles their legs to pull,  
 Or spilt plum jam on her nice new frock,  
 Or put white mice in the eight-day clock,  
 Or vivisected her last new doll,  
 Or fostered a passion for alcohol ;  
 And when she grew up she was given in marriage  
 To a first-class earl who keeps his carriage.

**GROS.** I believe I am right in saying that there is not one word in that decalet which is calculated to bring the blush of shame to the cheek of modesty.

**ANG.** Not one; it is purity itself.

**GROS.** Here's another.

Teasing Tom was a very bad boy ;  
 A great big squirt was his favorite toy ;  
 He put live shrimps in his father's boots,  
 And sewed up the sleeves of his Sunday suits ;  
 He punched his poor little sisters' heads,  
 And cayenne-peppered their four-post beds ;  
 He plastered their hair with cobbler's wax,  
 And dropped hot halfpennies down their backs.

The consequence was he was lost totally,  
 And married a girl in the *corps de bally* !

**ANG.** Marked you how grandly, how relentlessly, the damning catalogue of crime strode on, till Retribution, like a poised hawk, came swooping down upon the Wrong-doer? Oh, it was terrible!

**GROS.** (*Aside.*) This is simply cloying.—(*A loud.*) Ladies, I am sorry to appear ungallant, but you have been following me about ever since Monday, and this is Saturday. I should like the usual half-holiday, and if you will kindly allow me to close early to-day, I shall take it as a personal favor.

**ELLA.** Sir, you are indeed a true poet, for you touch our hearts and they go out to you.

**GROS.** (*Aside.*) Poor, poor girls!—(*A loud.*) It is best to speak plainly. I know that I am loved by you, but I never can love you in return, for my heart is fixed elsewhere! Remember the fable of the Magnet and the Churn!

**ANG.** (*Wildly.*) But we don't know the fable of the Magnet and the Churn!

**GROS.** Don't you? Then I will sing it to you.

SONG.—**GROSVENOR.**

A Magnet hung in a hardware-shop,  
And all around was a loving crop  
Of scissors and needles, nails and knives,  
Offering love for all their lives;  
But for iron the Magnet felt no whim;  
Though he charmed iron, it charmed not him;  
From needles and nails and knives he'd turn,  
For he'd set his love on a Silver Churn!

**ALL.** A Silver Churn!

**GROS.** A Silver Churn!

His most æsthetic,  
Very magnetic  
Fancy took this turn:  
“If I can wheedle  
A knife or a needle,  
Why not a Silver Churn?”

**CHO.** His most æsthetic, etc.

**GROS.** And Iron and Steel expressed surprise;  
The needles opened their well-drilled eyes;  
The penknives felt “shut up,” no doubt;  
The scissors declared themselves “cut out;”  
The kettles they boiled with rage, ‘tis said;  
While every nail went off its head,  
And hither and thither began to roam,  
Till a hammer came up and drove them home.

**ALL.** It drove them home!

**GROS.** It drove them home.

While this magnetic,  
Peripatetic  
Lover, he lived to learn  
By no endeavor  
Can Magnet ever  
Attract a Silver Churn!

**ALL.** While this magnetic, etc.

(*They go off in low spirits, gazing back at him from time to time.*)

GROS. At last they are gone! What is this mysterious fascination that I seem to exercise over all I come across? A curse on my fatal beauty, for I am sick of conquests!

(PATIENCE appears L.)

PAT. Archibald!

GROS. (Turns and sees her.) Patience!

PAT. I have escaped with difficulty from my Reginald. I wanted to see you so much, that I might ask you if you still love me as fondly as ever!

GROS. Love you? If the devotion of a lifetime— (Seizes her hand.)

PAT. (Indignantly.) Hold! Unhand me, or I scream! (He releases her.) If you are a gentleman, pray remember that I am another's!—(Very tenderly.) But you do love me, don't you?

GROS. Madly! hopelessly! despairingly!

PAT. That's right! I never can be yours, but that's right!

GROS. And you love this Bunthorne?

PAT. With a heart-whole ecstasy that withers, and scorches, and burns, and stings!—(Sadly.) It is my duty.

GROS. Admirable girl? But you are not happy with him?

PAT. Happy? I am miserable beyond description!

GROS. That's right! I never can be yours, but that's right!

PAT. But go now; I see dear Reginald approaching. Farewell, dear Archibald. I cannot tell you how happy it has made me to know that you still love me.

GROS. Ah, if I only dared— (Advances toward her.)

PAT. Sir! this language to one who is promised to another!—(Tenderly.) Oh, Archibald, think of me sometimes, for my heart is breaking! He is so unkind to me, and you would be so loving!

GROS. Loving— (Advances toward her.)

PAT. Advance one step, and, as I am a good and pure woman, I scream!—(Tenderly.) Farewell, Archibald!—(Sternly.) Stop there!—(Tenderly.) Think of me sometimes!—(Angrily.) Advance at your peril! Once more, adieu!

(GROSVENOR sighs, gazes sorrowfully at her, sighs deeply, and exit. She bursts into tears and weeps on rock.)

(Enter BUNTHORNE, followed by JANE. He is moody and preoccupied. JANE sings.)

In a doleful train,  
One and one, I walk all day;

For we love in vain—  
 None so sorrowful as they  
 Who can only sigh and say,  
 Woe is me, alackaday !

BUN. (*Seeing PATIENCE.*) Crying, eh? What are you crying about?

PAT. I've only been thinking how dearly I love you!

BUN. Love me! Bah!

JANE. Love him! Bah!

BUN. (*To JANE.*) Don't you interfere.

JANE. He always crushes me!

PAT. (*Going to him.*) What is the matter, dear Reginald? If you have any sorrow, tell it to me, that I may share it with you. (*Sighing.*) It is my duty!

BUN. (*Snappishly.*) Whom were you talking with just now?

PAT. With dear Archibald.

BUN. (*Furiously.*) With dear Archibald! Upon my honor, this is too much!

JANE. A great deal too much!

BUN. (*Angrily to JANE.*) Do be quiet!

JANE. Crushed again!

PAT. I think he is the noblest, purest, and most perfect being I have ever met. But I don't love him. It is true that he is devotedly attached to me, but indeed I don't love *him*. Whenever he gets affectionate I scream. It is my duty! (*Sighing.*)

BUN. I dare say! (*Turns away to JANE.*)

JANE. So do I! I dare say!

PAT. Why, how could I love him and love you too?

BUN. Love me? I don't believe you know what love is!

PAT. (*Sighing.*) Yes I do. There was a happy time when I didn't, but a bitter experience has taught me.

(*Exeunt BUNTHORNE and LADY JANE.*)

#### BALLAD.—PATIENCE.

Love is a plaintive song,  
 Sung by a suffering maid,  
 Telling a tale of wrong,  
 Telling of hope betrayed—  
 Tuned to each changing note,  
 Sorry when *he* is sad;  
 Blind to his every mote,  
 Merry when *he* is glad!

Love that no wrong can cure,  
 Love that is always new,—

That is the love that's pure,  
That is the love that's true!

Rendering good for ill,  
Smiling at every frown,  
Yielding your own self-will,  
Laughing your teardrops down—  
Never a selfish whim,  
Trouble or pain to stir;  
Everything for him,  
Nothing at all for her!

Love that will aye endure,  
Though the rewards be few—  
That is the love that's pure,  
That is the love that's true!

(At the end of ballad exit PATIENCE, weeping.)

(Enter BUNTHORNE and LADY JANE.)

BUN. Everything has gone wrong with me since that smug-faced idiot came here. Before that I was admired—I may say, loved.

JANE. Too mild. Adored!

BUN. Do let a fellow soliloquize! The damozels used to follow me wherever I went; now they all follow him.

JANE. Not all! I am still faithful to you.

BUN. Yes, and a pretty damozel *you* are!

JANE. No, not pretty—massive. Cheer up! I will never leave you, I swear it!

BUN. Oh, thank you! I know what it is; it's his confounded mildness. They find me too highly spiced, if you please! And no doubt I am highly spiced.

JANE. Not for my taste.

BUN. (*Savagely.*) No, but I am for theirs. But I can be as mild as he. If they want insipidity, they shall have it. I'll meet this fellow on his own ground, and beat him on it.

JANE. You shall; and I will help you.

BUN. You will? Jane, there's a good deal of good in you, after all.

#### DUET.—BUNTHORNE and JANE.

JANE. So go to him and say to him, with compliment ironical—

BUN. Sing “Hey to you—good-day to you!” and that's what I shall say—

JANE. Your style is much too sanctified—your cut is too canonical—

BUN. Sing "Bah to you—ha! ha! to you!" and that's what I shall say.

JANE. "I was the beau-ideal of the morbid young æsthetical; To doubt my inspiration was regarded as heretical, Until you cut me out with your placidity emetical."

BUN. Sing "Booh to you—pooh, pooh, to you!" and that's what I shall say—

Both. Sing "Hey to you—good-day to you!"

Sing "Bah to you—ha! ha! to you!"

Sing "Booh to you—pooh, pooh to you!"

And that's what {you} shall say.

BUN. I'll tell him that unless he will consent to be more jocular—

JANE. Say "Booh to you—pooh, pooh to you!" and that's what you shall say—

BUN. To cut his curly hair and stick an eye-glass in his ocular—

JANE. Sing "Bah to you—ha! ha! to you!" and that's what you shall say.

BUN. To stuff his conversation full of quibble and of quid-dity,

To dine on chops and roly-poly pudding with avidity. He'd better clear away with all convenient rapidity.

JANE. Sing "Hey to you—good-day to you!"—and that's what you shall say.

Both. Sing "Booh to you—pooh, pooh to you!"

Sing "Bah to you—ha! ha! to you!"

Sing "Hey to you—good-day to you!"

And that's what {I} {you} shall say.

(*Exeunt JANE and BUNTHORNE together.*)

(Enter DUKE, COLONEL, and MAJOR. They have abandoned their uniforms, and are dressed and made up in imitation of æsthetics. They have long hair, and other outward signs of attachment to the Brotherhood. As they sing they walk in stiff, constrained, and angular attitudes—a grotesque exaggeration of the attitudes adopted by BUNTHORNE and the Young Ladies in Act I.)

TRIO.

DUKE, COLONEL, and MAJOR.

It's clear that mediæval art alone retains its zest;  
To charm and please its devotees we've done our little best.

We're not quite sure if all we do has the Early English ring,  
But, as far as we can judge, it's something like this sort of thing

You hold yourself like this (*attitude*).

You hold yourself like that (*attitude*).

By hook and crook you try to look both angular and flat  
(*attitude*).

We venture to expect

That what we recollect,

Though but a part of true High Art,

Will have its due effect.

If this is not exactly right, we hope you won't upbraid ;  
You can't get high æsthetic tastes like trousers, ready made:  
True views on mediævalism, time alone will bring,  
But, as far as we can judge, it's something like this sort of thing :

You hold yourself like this (*attitude*).

You hold yourself like that (*attitude*).

By hook and crook you try to look both angular and flat.

To cultivate the trim

Rigidity of limb

You ought to get a Marionette, and form your style on him  
(*attitude*).

COL. (*attitude*). Yes, it's quite clear that our only chance of making a lasting impression on these young ladies is to become as æsthetic as they are.

MAJ. (*attitude*). No doubt. The only question is how far we've succeeded in doing so. I don't know why, but I've an idea that this is not quite right.

DUKE (*attitude*). I don't like it; I never did. I don't see what it means. I do it, but I don't like it.

COL. My good friend, the question is not whether we like it, but whether they do. They understand these things; we don't. Now, I shouldn't be surprised if this is effective enough—at a distance.

MAJ. I can't help thinking we're a little stiff at it. It would be extremely awkward if we were to be "struck" so!

COL. I don't think we shall be struck so. Perhaps we're a little awkward at first, but everything must have a beginning. Oh, here they come! 'Tention!

(They strike fresh attitudes in a group as ANG. and SAPPHIR enter.)

ANG. (Seeing them.) Oh, Saphir, see! see! The immortal fire has descended on them, and they are of the Inner Brotherhood—perceptively intense and consummately utter.

(The officers have some difficulty in maintaining their constrained attitudes.)

SAPHIR. (*In admiration.*) How Botticellian! How Fra Angelican! O Art! I thank thee for this boon!

COL. (*Apologetically.*) I'm afraid we're not quite right.

ANG. Not supremely perhaps, but oh so all-but!—(*To SAPHIR.*) Oh, Saphir, are they not quite too all-but?

SAPH. They are indeed jolly utter.

MAJ. (*In agony.*) What do the Inner Brotherhood usually recommend for cramp?

COL. Ladies, we will not deceive you. We are doing this at some personal inconvenience, with a view of expressing the extremity of our devotion to you. We trust that it is not without its effect.

ANG. We will not deny that we are much moved by this proof of your attachment.

SAPH. Yes, your conversion to the principles of Aesthetic Art in its highest development has touched us deeply.

ANG. And if Mr. Grosvenor should remain obdurate—

SAPH. Which we have every reason to believe he will—

MAJ. (*Aside, in agony.*) I wish they'd make haste.

ANG. We are not prepared to say that our yearning hearts will not go out to you.

COL. (*As giving a word of command.*) By sections of threes—Rapture! (*All strike a fresh attitude, expressive of æsthetic rapture.*)

SAPH. Oh, it's extremely good; for beginners it's admirable.

MAJ. The only question is, who will take who?

SAPH. Oh, the Duke chooses first, as a matter of course.

DUKE. Oh, I couldn't think of it; you are really too good!

COL. Nothing of the kind. You are a great matrimonial prize, and it's only fair that each of these ladies should have a chance of hooking you.

DUKE. Won't it be rather awkward?

COL. Awkward? not at all. Observe: suppose you choose Angela, I take Saphir, Major takes nobody. Suppose you choose Saphir, Major takes Angela, I take nobody. Suppose you choose neither, I take Angela, Major takes Saphir. Clear as day!

### QUINTETTE.

DUKE, COLONEL, MAJOR, ANGELA and SAPHIR.

DUKE (*taking SAPHIR.*)

If Saphir I choose to marry,

I shall be fixed up for life;

Then the Colonel need not tarry;

Angela can be his wife.

(*Handing ANGELA to COLONEL.*)

(DUKE dances with SAPHIR, COLONEL with ANGELA, MAJOR dances alone.)

MAJOR (*dancing alone*).

In that case unprecedented,  
Single I shall live and die;  
I shall have to be contented  
With their heartfelt sympathy!

ALL (*dancing as before*).

He will have to be contented  
With our heartfelt sympathy!

(DUKE dances with ANGELA, MAJOR with SAPHIR, COLONEL dances alone.)

COLONEL (*dancing*).

In that case unprecedented,  
Single I shall live and die;  
I shall have to be contented  
With their heartfelt sympathy!

ALL (*dancing as before*).

He will have to be contented  
With our heartfelt sympathy!

DUKE (*taking both ANGELA and SAPHIR*).

After some debate internal,

If on neither I decide,

Saphir then can take the Colonel (*handing SAPHIR to COLONEL*),  
Angy be the Major's bride (*handing ANGELA to MAJOR*).

(COLONEL dances with SAPHIR, MAJOR with ANGELA, DUKE dances alone.)

DUKE (*dancing*).

In that case unprecedented,  
Single I must live and die;  
I shall have to be contented  
With their heartfelt sympathy!

ALL (*dancing as before*).

He will have to live contented  
With our heartfelt sympathy!

(At the end, DUKE, COLONEL, and MAJOR and two girls dance off arm in arm.)

(Enter GROSVENOR.)

GROS. It is very pleasant to be alone. It is pleasant to be able to gaze at leisure upon those features which all others may gaze upon at their good will! (*Standing on bank of lake, and looking at his reflection in the water.*) Ah! I am a very Narcissus!

(Enter BUNTHORNE, moodily.)

BUN. It's no use; I can't live without admiration. Since Grosvenor came here insipidity has been at a premium. Ah, he is there!

GROS. Ah, Bunthorne! Come here; look! Is it not beautiful?

BUN. (*Looking in lake.*) Which?

GROS. Mine.

BUN. Bah! I am in no mood for trifling.

GROS. And what is amiss?

BUN. Ever since you came here you have entirely monopolized the attentions of the young ladies. I don't like it, sir.

GROS. My dear sir, how can I help it? They are the plague of my life. My dear Mr. Bunthorne, with your personal disadvantages you can have no idea of the inconvenience of being madly loved, at first sight.

BUN. Sir, until you came here I was adored.

GROS. Exactly—until I came here. That's my grievance; I cut everybody out! I assure you if you could only suggest some means whereby, consistently with my duty to society, I could escape these inconvenient attentions, you would earn my everlasting gratitude.

BUN. I will do so at once. You may be surprised to hear it, but, however popular it may be with the world at large, your personal appearance is highly objectionable to me.

GROS. It is? (*Shaking his hand.*) Oh, thank you! thank you! How can I express my gratitude?

BUN. By making a complete change at once. Your conversation must henceforth be perfectly matter of fact. You must cut your hair. In appearance and costume you must be absolutely commonplace.

GROS. (*Decidedly.*) No. Pardon me, that's impossible.

BUN. Take care. When I am thwarted I am very terrible.

GROS. I can't help that. I am a man with a mission. And that mission must be fulfilled.

BUN. I don't think you quite appreciate the consequences of thwarting me.

GROS. I don't care what they are.

BUN. Suppose—I won't go so far as to say that I will do it—but suppose, for one moment, I were to curse you? (GROSVENOR quails.) Ah! Very well. Take care!

GROS. But surely you would never do that? (In great alarm.)

BUN. I don't know. It would be an extreme measure, no doubt. Still—

GROS. (Wildly.) But you would not do it—I am sure you would not. (Throwing himself at BUNTHORNE's knees, and clinging to him.) Oh, reflect! reflect! You had a mother once?

BUN. Never!

GROS. Then you had an aunt? (BUNTHORNE affected.) Ah! I see you had. By the memory of that aunt I implore you to pause ere you resort to this last fearful expedient! Oh, Mr. Bunthorne, reflect! reflect! (Weeping.)

BUN. (Aside, after a struggle with himself.) I must not allow myself to be unmanned! (Aloud.) It is useless. Consent at once, or may a nephew's curse—

GROS. Hold! Are you absolutely resolved?

BUN. Absolutely!

GROS. Will nothing shake you?

BUN. Nothing. I am adamant!

GROS. Very good. (Rising.) Then I yield; I will comply with your wishes.

BUN. Ha! You swear it?

GROS. I do, cheerfully. I have long wished for a reasonable pretext for such a change as you suggest. It has come at last. I do it on compulsion!

BUN. Victory! I triumph!

#### DUET.—BUNTHORNE AND GROSVENOR.

BUN

When I go out of door  
Of damozels a score  
(All sighing and burning,  
And clinging and yearning)  
Will follow me as before;  
I shall, with cultured taste,  
Distinguish gems from paste,  
And "High diddle-diddle".  
Will rank as an idyl

If I pronounce it chaste.

A most intense young man,  
A soulful-eyed young man,  
An ultra-poetical, super-aesthetical,  
Out-of-the-way young man!

**BOTH.** A most intense young man, etc.

**GROS.** Conceive me, if you can,  
An every-day young man,  
A commonplace type,  
With a stick and a pipe,  
And a half-bred black-and-tan;  
Who thinks suburban "hops"  
More fun than "Monday Pops;"  
Who's fond of his dinner,  
And doesn't get thinner  
On bottled beer and chops!

A commonplace young man,  
A matter-of-fact young man,  
A steady and stolid-y, jolly Bank-holiday,  
Waterloo-House young man!

**BUN.** (*Dancing.*) A Japanese young man,  
A blue-and-white young man,  
Francesca di Rimini, miminy, priminy,  
*Je-ne-sais-quoi* young man.

**GROS.** (*Dancing.*) A<sup>1</sup>Chancery-Lane young man,  
A<sup>2</sup>Somerset-House young man,  
A very delectable, highly respectable,  
Threepenny-bus young man!

**BUN.** (*Dancing.*) A pallid and thin young man,  
A haggard and lank young man,  
A greenery-yallery, Grosvenor Gallery,  
Foot-in-the-grave young man!

**GROS.** (*Dancing.*) A<sup>3</sup>Sewell-&-Cross young man,  
A<sup>4</sup>Howell-&-James young man,  
A pushing young particle, what's-the-next-article,  
Waterloo-House young man!

NOTE.—<sup>1</sup> Chancery-Lane is where the lawyers' offices are located in London. <sup>2</sup>Somerset House is the Government offices. <sup>3</sup>, <sup>4</sup>, <sup>5</sup> Mean simply young men employed in these houses, which are large dry-goods establishments.

## ENSEMBLE.

BUN.

GROS.

Conceive me, if you can, A crctchety, cracked young man,	Conceive me, if you can, A máttter-of-fact young man,
An ultra-poetical, super-aesthet- ical,	An alphabetical, arithmet- ical,
Out-of-the-way young man !	Every-day young man !

(At the end GROSVENOR dances off; BUNTHORNE remains.)

BUN. It is all right! I have committed my last act of ill-nature, and henceforth I'm a reformed character. (Dances about stage, humming refrain of last air.)

(Enter PATIENCE. She gazes in astonishment at him.)

PAT. Reginald! Dancing! And— What in the world is the matter with you?

BUN. Patience, I'm a changed man. Hitherto I've been gloomy, moody, fitful—uncertain in temper and selfish in disposition.

PAT. You have indeed! (Sighing.)

BUN. All that is changed. I have reformed. I have modelled myself upon Mr. Grosvenor. Henceforth I am mildly cheerful. My conversation will blend amusement with instruction. I shall still be aesthetic, but my aestheticism will be of the most pastoral kind.

PAT. Oh, Reginald! Is all this true?

BUN. Quite true. Observe how amiable I am. (Assuming a fixed smile.)

PAT. But, Reginald, how long will this last?

BUN. With occasional intervals for rest and refreshment, as long as I do.

PAT. Oh, Reginald, I'm so happy! (In his arms). Oh dear, dear Reginald! I cannot express the joy I feel at this change. It will no longer be a duty to love you, but a pleasure, a rapture, an ecstasy!

BUN. My darling!

PAT. But— Oh, horror! (Recoiling from him.)

BUN. What's the matter.

PAT. Is it quite certain that you have absolutely reformed—that you are henceforth a perfect being, utterly free from defect of any kind?

BUN. It is quite certain. I have sworn it!

PAT. Then I never can be yours!

BUN. Why not?

PAT. Love to be pure, must be absolutely unselfish, and there can be nothing unselfish in loving so perfect a being as you have now become!

BUN. But stop a bit! I don't want to reform—I'll relapse—I'll be as I was— I— Interrupted!

(Enter GROSVENOR, followed by all the young ladies, who are followed by chorus of Dragoons. He has had his hair cut, and is dressed in an ordinary suit of dittos and a pot hat. The young ladies wear modern dresses. They all dance cheerfully round the stage, in marked contrast to their former languor.)

CHORUS—GROSVENOR and Ladies.

GROS.

LADIES.

I'm a Waterloo-House young man,	We're Sways-&-Wells young girls,
A Sewell-&-Cross young man,	We're Madame-Louise young girls,
A steady and stolid-y, jolly Bank-holiday,	We're prettily patterning, cheerily chattering,
Every-day young man.	Every-day young girls.

GROS. I'm a Waterloo-House young man!

GIRLS. We're Sways-&-Wells young girls!

GROS. I'm a Sewell-&-Cross young man!

GIRLS. We're Madame-Louise young girls!

GROS. I'm a steady and stolid-y, jolly Bank-holiday,  
Every-day young man!

LADIES. We're prettily patterning, cheerily chattering,  
Every-day young girls.

CHORUS. They're Sways-&-Wells young girls, etc.

BUN. Angela! Ella! Saphir! What—what does this mean?

ANG. It means that Archibald the All Right cannot be wrong; and if the All Right chooses to discard aestheticism, it proves that aestheticism ought to be discarded.

PAT. Oh, Archibald! Archibald! I'm shocked! surprised! horrified!

GROS. I can't help it; I'm not a free agent. I do it on compulsion.

PAT. This is terrible. Go! I shall never set eyes on you again. But— Oh joy!

GROS. What is the matter?

PAT. Is it quite, quite certain that you will always be a commonplace young man?

NOTE.—Sways & Wells and Madame Louise are large millinery establishments.

GROS. Always! I've sworn it.

PAT. Why, then, there's nothing to prevent my loving you with all the fervor at my command!

GROS. Why, that's true.

PAT. My Archibald!

GROS. My Patience! (*They embrace.*)

BUN. Crushed again.

(*Enter JANE.*)

JANE (*who is still aesthetic*). Cheer up! I am still here. I have never left you, and I never will!

BUN. Thank you, Jane. After all, there is no denying it, you're a fine figure of a woman!

JANE. My Reginald!

BUN. My Jane! (*Embrace.*)

(*Flourish. Enter COLONEL, DUKE, and MAJOR.*)

COL. Ladies, I have great and glorious news for you. The Duke has at length determined to select a bride. (*General excitement.*)

DUKE. I have a great gift to bestow. Approach, such of you as are truly lovely. (*All come forward bashfully except JANE and PATIENCE.*) In personal beauty you have all that is necessary to make a woman happy. In common fairness, I think I ought to choose the only one among you who has the misfortune to be distinctly plain. (*Girls retire disappointed.*) Jane!

JANE. (*Leaving BUNTHORNE's arms.*) Duke! (*JANE and DUKE embrace. BUNTHORNE is utterly miserable.*)

BUN. Crushed again.

### FINALE.

DUKE. After much debate internal  
I on Lady Jane decide;  
Saphir now can take the Colonel,  
Angy be the Major's bride.

(*SAPHIR pairs off with COLONEL, ANGELA with MAJOR, ELLA with SOLICITOR. PATIENCE, of course, has paired with GROSVENOR.*)

BUN. In that case unprecedented,  
Single I must live and die;  
I shall have to be contented  
With a tulip or lily.

(*Takes a lily from buttonhole and gazes affectionately at it.*)

ALL.      He will have to be contented,  
                With a tulip or lily!

ALL.      Greatly pleased with one another,  
                To get married we decide!  
Each of us will wed the other,  
                Nobody be Bunthorne's bride!

GENERAL DANCE.

CURTAIN.

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Child Amidst.....	Herold.	Rippling Waves.....	Milward.
Confidence.....	Mendelssohn.	River of Life.....	Kirkpatrick.
Day of Rest.....	Claribel.	Rock of Ages.....	Turle.
Dead Leaves Fall.....	Winner.	Romance.....	Beethoven.
Easter Hymn.....	Macfarren.	Romance.....	Saran.
Evening Hymn.....	Anon.	Roses all are Dead.....	Winner.
Evening Hymn.....	Macfarren.	Saviour of the World.....	Gross.
Faith.....	Wood.	Seated one Day at the Organ.....	Sullivan.
Gavotte.....	Barili.	Serenade.....	Haydn.
God is my Song.....	Beethoven.	Shadows of Evening Hours.....	Macfarren.
Hark, hark, my Soul.....	Anon.	Sister's Prayer.....	Mason.
Hark, hark, my Soul.....	Faber.	Slaves' Camp Hymn.....	Winner.
Happier Days.....	Browning.	Sleep, my Child.....	Heins.
Haydn's Serenade.....	Haydn.	Sonatine.....	Beethoven.
Hear us, O Saviour.....	Anon.	Speed Thy Servants.....	Hullah.
"Heaven's a Great Way Off".....	Winner.	Star of the East (Scotch). .	(
Heliotrope.....	Lichner.	Tarantelle Mignon.....	Streabog.
Home By and By.....	Hawthorne.	Teach Me, O Lord.....	Martin.
Home so Blest.....	Abt.	The Dead Leaves Fall.....	Winner.
Hour of Prayer.....	Herold.	The Old Churchyard.....	Bayley.
I'd Praise Thee.....	Beckel.	The Power of God.....	Beethoven.
I Hear Thee Speak of a Better Land.....	Cowen.	The Roses all are Dead.....	Winner.
I Think of Thee, my God.....	Redhead.	The Shadows of Evening Hours.....	Macfarren.
Jerusalem the Golden.....	Ewing.	The Week is Over.....	Claribel.
Jesus Bids us Shine.....	Crozall.	The Widow to her Child.....	Heins.
Joyous Farmer.....	Schumann.	This World is all so Dark and Cold.....	Winner.
Just as God Leads Me.....	Beck.	Thou art, O God.....	Anon.
Land o' the Lea! (Scotch). .	.	Through Sorrow's Path.....	Sullivan.
Lights for All.....	Crozall.	'Tis He! 'tis He! .....	Macfarren.
Lord has Need of Me.....	Williams.	'Tis Nightfall on the Sea.....	Anon.
Lord, to Thee.....	Elliot.	Tulip.....	Lichner.
Lord, with Glowing Heart.....	Beckel.	Unfinished Prayer.....	Thomson.
Lost Chord.....	Sullivan.	Voluntary.....	Rink.
Lo! the Lilies of the Field.....	Hopkins.	Weary Hearts.....	Clark.
Marche.....	Mozart.	We will Walk in the Streets of the City.....	Peacock.
Marche Romaine.....	Gounod.	When Hopes are Dead.....	Wood.
Master hath Need of the Reapers....	Thomson.	When I can Read my Title Clear.....	Winner.
Mount on the Wings of Prayer.....	Philip.	When I See at Set of Sun.....	Mendelssohn.
Musette.....	Pfeifer.	When we Reach the Golden City....	Peacock.
My Jesus, as Thou wilt.....	Willing.	Where are the Plains of Zion?.....	Solitair.
Not a Sparrow Falleth.....	.	Wherefore?.....	Winner.
Now I Lay me down to Sleep.....	Thomson.	Where is Home?.....	Clark.
Oh, Come with Me.....	Bayley.	Widow to her Child.....	Heins.
One Thought sublimly Sweet.....	Williams.	With Hearts in Love Abounding....	Salvator.
Organ Voluntary.....	Risk.	Wonderful River.....	Kirkpatrick.

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